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"the deluge." No harm is intended, but much harm is done. We are encouraging inefficiency, lowering the standard of our art, reducing the wealth of our nation—that wealth which really signifies. What is the remedy? As we see it, a turning of the stream into the channel of industrial art, more stringent standards, and greater insistency upon efficiency.

The genius is the great stumbling-block in the way. He, or she, it will be argued, may not be sufficiently encouraged, may languish and die. But turning back the pages of history it will be noted that genius does not have to be encouraged, that in spite of obstacles it will make its way persistingly to success. We need not fear for genius. It is the one-talented many who require guidance and aid. And why should not these be directed to the rewarding occupations included under the comprehensive title of "industrial arts"?

Because a man or woman designs jewelry or fabrics, makes wrought iron or silver, is not to say that he or she shall not paint and exhibit pictures provided the opportunity offers and the ability is at hand. Indeed, the chances are that a good designer or craftsman or industrial art worker will paint a better picture, or else will have wisdom enough to recognize his or her limitations and therefore not exhibit it, than one who is expert in nothing and does not possess a knowledge of the elements of truly fine art.

We need good designers; the people who constitute the public are demanding more artistic production; save only in the matter of design our nation stands foremost among nations of the world in manufactures. There is opportunity along these lines; the way is open.

The Toledo Museum of Art is holding a Perry Centennial Exposition during July, August and September. The catalogue contains a number of interesting items associated with this event, including portraits by Gilbert Stuart, Thomas Sully, and other early American artists.

NOTES

MR. CHARLES
M. FFOULKE ON
TAPESTRIES

In October Mrs. Charles M. Ffoulke will issue an elaborate work on "Tapestries," comprising material collected by her husband during the last twelve years of his life. Mrs. Ffoulke's keen interest and first-hand knowledge has well fitted her for this task.

A biographical sketch of Mr. Ffoulke's life by Mr. Glenn Brown will serve as an introduction, and the following extracts will indicate both the scope of Mr. Ffoulke's work and the active part he played in establishing the American Federation of Arts.

"Association with men who were writing, or who had written, on the tapestries of their respective countries, naturally brought to his mind the need of a work in English on this subject, to educate our people and to arouse their enthusiasm for one of the noblest and most stately forms of decoration. In 1892 he determined to write such a work. Entering upon his great undertaking with his usual zeal, energy and intelligence, he proposed a work in three volumes: first, 'The History of Tapestries from the Early Copts to the Present Day'; second, 'A Full Description of the Barberini Tapestries'; third, 'A Description of the Art in the United States and Famous Tapestries Owned in This Country.' Although he worked zealously for seven or eight years collecting materials for this truly monumental work, it was never completed. A large part of it while in manuscript was accidentally destroyed. He bravely started again, and left many of his notes, completed descriptions and criticisms and monographs among his papers at his death. These are the basis for the forthcoming volume.

"Having thoroughly studied the subject he was anxious that America should profit from the art industries. He took an interest in the Fine Arts Commission and kindred bodies and it was his ambition to have associations from all parts of the country join in appreciation of art. In 1908 Mr. Ffoulke determined

to revive the charter of the National Academy of Art, and with the active support of Elihu Root, Henry Cabot Lodge, Henry Walters, J. P. Morgan, Charles L. Field, F. D. Millet, A. J. Parsons and W. E. Curtis, prepared to organize a Federation of Fine Arts, now the American Federation of Arts. The plan was successfully matured May 15, 1909, just a month after Mr. Ffoulke's death in New York."

Theodore Roosevelt in the following letter outlined the original purpose of the Federation which is being realized to a marked degree:

THE WHITE HOUSE,
WASHINGTON,
April 30, 1908.

MY DEAR MR. ROOT:

I am gratified to know that you are taking an active interest in the movement to organize a National Federation of Arts, and shall watch the progress of the movement with sympathy. I shall do all I can to promote it because such an organization can be made very effective for good. It will encourage our native art; it will aid in the establishment of galleries and schools of art; it will promote municipal art leagues, and village improvement associations; it will encourage higher standards of architecture for our public edifices, our business blocks, and our homes; also do much to educate the public taste.

I am glad to learn that it is proposed to hold a convention in Washington and you may count on me to do my share in making it a success.

Very sincerely yours,

(Signed) THEODORE ROOSEVELT.

HON. ELIHU ROOT,
Secretary of State.

COLOR ETCH-
INGS IN
NEW YORK

For the summer months the New York Public Library displays a collection of color etchings in the Stewart Gallery. The aim is to illustrate a variety of methods and treatment, and the several artists represented cover the field admirably. The list includes Raffaelli, Martin van der Loo,

Ranft, François Simon Roux, Pollack, Kasimir, Lux, Michalek, Guerard, E. Delâtre, Celo, Robbe, Preissig, Suppant-schitsch and Unger from other lands. This country is represented by Mary Cassatt, Hornby, Mrs. Congdon, Ertz, and Burr. The wonderful S. P. Avery collection has again furnished material.

The enthusiastic and loyal American will wonder a little at the comparatively meager collection from this country, however good.

The following gentlemen were appointed by the American Federation of Arts to represent the United States at the Congrès International Artistique at Ghent this summer:

Architects: Lloyd Warren, Glenn Brown, Cass Gilbert; *Mural Decorators:* John S. Sargent, E. H. Blashfield, Elmer E. Garnsey; *Painters:* Edmund C. Tarbell, Gari Melchers, George de Forest Brush; *Sculptors:* Paul W. Bartlett, Daniel C. French; *Archeologists:* Jesse Benedick Carter, Joseph C. Hoppin.

On August 15th the Peoria (Ills.) Society of Allied Arts was organized and elected officers. It comprises the Women's Club, the Peoria Art League, Bradley Polytechnic Institute, the City Planning Committee of the Association of Commerce, together with many public-spirited citizens. The new organization will be warmly welcomed as another indication of a sturdy, growing interest in art affairs, and consequently a richer social life.

IN THE MAGAZINES

In the *American City* for August there is a short illustrated notice concerning plans for developing Denver's civic center. It is noteworthy that this Colorado municipality publishes a semi-monthly magazine free to taxpayers, and devoted to local interest in city and county.

The Bulletin of the Worcester Art Museum for July contains a description of certain cassone paintings attributed to Benozzo Gozzoli, with reproductions